

THAMES TELEVISION
BROOM ROAD
TEDDINGTON
MIDDLESEX.
01-977-3252

C A M E R A S C R I P T

CALLAN

"A VILLAGE CALLED S"

Created and written by

JAMES MITCHELL

Story Editor
GEORGE MARKSTEIN

Designed by
STAN WOODWARD

Producer
REGINALD COLLIN

Directed by
MIKE VARDY

STUDIO ONE, TEDDINGTON.

<u>CAMERA REHEARSAL:</u>	10.00. 18 March 1970.
<u>DRESS REHEARSAL:</u>	10.15. 19 March 1970.
<u>VTR: (Parts 1 and 2)</u>	15.00. 19 March 1970.
<u>(Part 3)</u>	17.00. 19 March 1970.

PROD. NO: 32087

VTR/THS/2633

RUNNING TIME: 51'00 with TWO COMMERCIAL BREAKS.

CAST LIST:

CALLAN EDWARD WOODWARD
HUNTER WILLIAM SQUIRE
CROSS PATRICK MOWER
LONELY RUSSELL HUNTER
LIZ, HUNTER'S SECRETARY. LISA LANGDON
SABOVSKI JOSEPH FURST
THE GROPER GRAHAM CROWDEN
BERMAN MARNE MAITLAND
JUDD HARRY TOWE
ARNOLD GEORGE INNES
REPLACEMENT SECRETARY. BILLIE HAMMERBERG
DESK CLERK LEWIS WILSON
ARCHIVIST MICHAEL HALL

WALK-ONS AND EXTRAS FROM THE ALANDER AGENCY (839-6745)

FILMING:

HOTEL GUESTS Tony Lane, Gerth Watkins, George Ballantine, Bill Barnesley,
(Extras) Sheila Power, Arnet Peters, Audrey Kirby, Doris Kitta.

POLICEMEN: James Haswell, David Grineaux.
(Walk Ons)

WALK-ONS FOR 2 STUDIO DAYS:

INTELLIGENCE
MEN: Les Shannon, Les Conrad, Keith Goodman.

EXTRAS FOR VTR DAY ONLY

PEOPLE IN PUB: Geoffrey Brighty, Clive Rodgers, Heidi Lane.

PRODUCTION:

Production Assistant	Dottie Rice
Floor Manager	Tony Parker
Stage Manager	Mary Lewis
A.F.M.	Stuart Orme
Make-Up Supervisor	Jeanette Ablett
Costume Supervisor	Margaret Quigley
Technical Supervisor	John Eveleigh
Lighting	Ken Brown
Cameras	Roy Easton
Sound	Bruce Englefield
Racks	Bill Marley
Vision Mixer	Peter Phillips
Grams	Brian Hibbert
Call-boy	Peter Errington
P.A. Tixer	Edna Ewing

STUDIO SCHEDULE:

Wednesday, 18 March 1970.

Camera Rehearsal	10.00. - 13.15.
LUNCH BREAK	13.00. - 14.00.
Camera Rehearsal	14.15. - 19.30.

Thursday, 19 March 1970.

Line Up and Make Up	09.15. - 10.15.
Dress Rehearsal	10.15. - 13.00.
LUNCH BREAK	13.00. - 14.00.
Line Up & Make Up	14.00. - 15.00.
Camera Rehearsal and VTR (Parts 1 & 2)	15.00. - 16.30.
TEA and Line Up	16.30. - 17.00.
Camera Rehearsal and VTR (Part 3)	17.00. - 19.15.
Technical Claerk	19.15. - 19.30.

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
SYMBOL & SERIES OPENING FILM				S.O.F.		1
1 and 2. INT. LIZ'S OFFICE	DAY	HUNTER CROSS	2A 1A	BM. B1 SFX.	- 2	1 - 2
3. INT. LIZ'S FLAT (Living Rm, Kitchen, Bedroom)	DAY (Semi- dark)	-	5A 4A 3A	BM. C1	3 - 5	2
4. INT. LIZ'S OFFICE	DAY	CROSS HUNTER	2A 1A	BM. B1 SFX.	6 - 8	2 - 3
TAPE STOP						
5. INT. CALLAN'S FLAT	DAY	CALLAN TEMP. SECRETARY HUNTER (oov) (oov)	5B 1B	BM. A1 SFX. BM. B1	9 - 10	4
TAPE STOP						
6. INT. H.Q. LIZ'S OFFICE	DAY	TEMP. SECRETARY CALLAN	3B 4B	BM. A2	11 - 17	5 -
7. INT. HUNTER'S OFFICE	DAY	HUNTER CROSS CALLAN	2B 1C 1D 4C	BM. B2 BM. A3 SFX.	18 - 38	6 -
TAPE STOP						
<u>FILM</u> 8. EXT. CAR PARK	DAY	CALLAN CROSS		S.O.F.		10
9/10. INT. LIZ'S FLAT	DAY	CALLAN	1E 3C 4A 5A 2E	BM. C1 F/POLES	39 - 43	10 -
TAPE STOP						
11. INT. LIZ'S OFFICE	DAY	CALLAN TEMP. SEC. 2 AGENTS (W.ONS)	3B 2D	BM. C2	44 - 45	11 -
12. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN	4D 4E 1F 1C 2B	BM. A3 BM. B2	46 - 66	12 -
TAPE RUN						

PART TWO

17. INT. CALLAN'S FLAT	DAY	CALLAN CROSS	4J 1K	BM. A1	110 - 126	26 - 2
TAPE STOP						
18. INT. SECTION FILING ROOM	DAY	CALLAN CROSS ARCHIVIST JUDD	4K 1L 1M 2F 3H	BM. D2 SFX. BM. C4 ELEC. BUZZ F/POLE.	127 - 139	29 - 3
TAPE STOP						
FILM						
19. INT. SECTION OF LOBBY - HOTEL	DAY	LIZ HOTEL GUESTS		S.O.F.		34
20. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN CROSS	Cam. 1 MON. FEED 1G 1C 2B 4B(1's feed)	SL. MIC. SFX. BM. E2/A3	140 - 147	34 -
TAPE STOP						
21. INT. BERMAN'S OFFICE	DAY	CALLAN BERMAN CROSS	4M 1N 3G	BM. C5 BM. D3	148 - 166	36 - 3
TAPE STOP						

SOE BREAKDOWN

CAMERON " A VILLAGE CALLED "G" "

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
22. INT. PUB	DAY	CALLAN CROSS	4F	BM. D1 BM. B2 SFX.	167	39-41
TAPE STOP						
<u>FILM</u> 23. INT. HOTEL LOBBY	DAY	LIZ HOTEL GUESTS CROSS		S.O.F.		41
24. INT. CALLAN'S FLAT	DAY	CALLAN LONELY	1K 4J	BM. A1	168 - 176	41-43
TAPE STOP						
<u>FILM</u> 25. INT. HOTEL LOBBY	DAY	LIZ HOTEL GUESTS		S.O.F.		44
26. INT. CALLAN'S ROOM	DAY	CROSS CALLAN	10 1K 2G 4J	BM. A5	177 - 180	44-45
TAPE STOP						
<u>FILM</u> 27. INT. HOTEL LOBBY	DAY	LIZ SABOVSKI DESK CLERK HOTEL GUESTS		S.O.F.		46
<u>FILM</u> 28. INT. HOTEL CORRIDOR	DAY	SABOVSKI LIZ 3 HOTEL GUESTS		S.O.F.		46
29. INT. SABOVSKI'S HOTEL ROOM (TAPE STOP IN SCENE) TAPE STOP	DAY	SABOVSKI LIZ	2H 2JX 1P 5DX	F/POLE BM. B4 SFX.	181 - 190	46-48
<u>FILM</u> 30. INT. HOTEL LOBBY	DAY	CALLAN CROSS DESK CLERK		S.O.F.		49
31. INT. SABOVSKI'S ROOM	DAY	SABOVSKI LIZ	5DX	F/POLE PHONE	191	49
TAPE STOP						

SCENE BREAKDOWN

CALLAN " A VILLAGE CALLED "G" "

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
<u>FILM</u> 32. INT. HOTEL LOBBY	DAY	DESK CLERK CALLAN CROSS		S.O.F.		49-50
<u>FILM</u> 33. INT. HOTEL CORRIDOR	DAY	CALLAN CROSS HOTEL GUESTS		S.O.F.		49-50
34. INT. SABOVSKI'S ROOM	DAY	CALLAN CROSS	4P 2J 5DX	F/POLE BM. B4	192 - 194	50-51
<u>PART THREE</u>						
<u>FILM</u> 35. EXT. LIZ'S BLOCK OF FLATS	NIGHT	CALLAN CROSS LONELY		S.O.F.		52-54
<u>FILM</u> 36. INT. CORRIDOR LIZ'S FLATS	NIGHT	CROSS CALLAN LONELY		S.O.F.		"
36A. INT. LIZ'S FLAT	NIGHT	LIZ CALLAN CROSS LONELY	3H 1PX 5D 4R	BM. C1 SFX. F/POLE BM. D4	195 - 208	55-58
TAPE STOP						
37. INT. SABOVSKI'S ROOM	NIGHT	SABOVSKI CROSS	2H 5E	F/POLE BM. B4	209 - 210	58
38. INT. CALLAN'S ROOM	NIGHT	THE GROPER LIZ CALLAN LONELY	4J 1K	BM. A5 BM. B5	211 - 218	59 -
TAPE STOP						
<u>FILM</u> 39. EXT. SABOVSKI'S HOTEL	NIGHT	CALLAN CROSS 2 POLICE 2 DRIVERS HOTEL GUESTS		S.O.F.		62

SOE BREAKDOWN

CHAMAN " A VILLAGE CALLED "C" "

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
40. INT. CALLAN'S ROOM	NIGHT	LIZ THE GROPER CALLAN CROSS	1 O 1K 4J 2G	BM. A5 BM. B5	219 - 238	62-66
TAPE STOP						
41. INT. SHOOTING RANGE	DAY	HUNTER CALLAN JUDD	2L 4R 3E	ELEC. BUZZ BM. C6 BM. D5	239 - 247	67-68
TAPE STOP						
42. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN CROSS	1G 2B	SFX. SL. MIC BM. B2	248 - 253	68-69
43. INT. LIZ'S OFFICE	DAY	LIZ TEMP. SEC. CROSS	3B 4B	BM. A2	254 - 257	69
44. INT. HUNTER'S OFFICE	DAY	HUNTER CALLAN	1C 1G 2B 5F	SFX. BM. D2	258 - 269	69-71
WALL CAPTION			3	GRAMS		72

FADE UP

T/CINE

35 mm THAMES SYMBOL AND
SERIES OPENING FILM

S.O.F. "GIRL
IN THE DARK"

SUPER SCANNER

CAP: A VILLAGE CALLED G

FADE SUPER

SUPER SCANNER

CAP: CREATED AND WRITTEN BY
JAMES MITCHELL

FADE SUPER

P.M. PUB AND SHOOTING GALLERY WALL OUT

1.

2 A

L/A C.U. INTERCOM

AFTER FIRST BUZZ
P/BACK ALONG DESK

ON CUE PAN UP AND R.
TO DOOR

SEE HUNTER IN L/A.

M.S. LET HIM WALK FWD.

ROOM BJ

SFX: STANDARDS
TRAFFIC
(VERY LOW)

1. INT. LIZ'S OFFICE DAY.

HUNTER:

Liz Liz!

2.

1 A (AS DOOR OPENS)

M.L/A M. 2/S. HUNTER R.
CROSS L.

CROSS:

Something wrong, sir?

HUNTER:

Yes I want Liz...

Have you seen her?

(3 on 5A)

(On 2 on 1A)

BOOM B1

SFX. CONT.

CROSS: No, sir.

HUNTER: It's now ten fifteen, Cross.
She was due in at nine. Don't you find
that strange?

CROSS: I'm afraid I've only just come on
myself sir.

LET HUNTER CUT R,
AS CROSS COMES FWD.
PAN DOWN AND LEFT TO
PHONE.

HUNTER: Look Phone her flat.

160 - 1233.

3. 5 A (AS CROSS DIALS 5 NUMBERS)
W.S. LIVING ROOM

3. INT. LIZ'S FLAT - DAY. (SEMI-DARKNESS)

BOOM C1

4. 4 A (AFTER 1st RING)
W.S. KITCHEN

PHONE RINGS

5. 3 A (AFTER 2nd RING)
W.S. BEDROOM

6. 2 A
C.U. CROSS L. FRAMES
HUNTER B.G.R.

BOOM B1

4. INT. LIZ'S OFFICE DAY.

FX: TRAFFIC

PHONE RING (DIS)

CROSS: No answer sir.

(7 on 2A)

(On 6 on 2A)

ROOM B1

SFX. CONT.

HUNTER: Right. Get me a secretary
from the Duty Room.

LET CROSS OUT L.
AND HUNTER COMES
M.S. F.G.

7.

1 A HUNTER: And Cross.
M. 2/S. HUNTER L. CROSS R.

HUNTER: We'll give her till eleven -
then we're on Red Alert.

CROSS: But sir - she may just have
had an accident or something.

HUNTER: Just? How callous you
are.

CROSS: You know what I mean sir. There
could be all sorts of reasons -

HUNTER: Liz has never been late here in
her life - and she's never missed a day -
An example to us all, James.

CROSS: Yes sir - but all the same -

HUNTER: I know. I know. You think
I'm fussing. But I'd sooner be foolish
than careless. / I'll give her till eleven.
Then it's Red Alert.

8.

2 A
C.U. HUNTER

----- TAPE STOP -----
CAM. 1 to B. CALLAN'S FLAT
CAM. 5 to B. CALLAN'S FLAT

(9 on 5B)

(On TAPE STOP)

9. 5 B BOOM A1
L/A. M.L.S. CALLAN
 LET HIM RISE OUT OF SHOT FX: CHILDREN PLAYING
 AND PAN HIS BODY R. TO VERY DISTANT
 PHONE ON TABLE
 LET HIS HAND TAKE PHONE RINGS
 RECEIVER OUT OF TOP OF
 FRAME
CALLAN: Yes? BOOM B1(DIST)
REP. SECRETARY:(v.o.) Charlie wants
 10. 1 B A 1
M.L/A. C.U. CALLAN to speak to you./ B 1 DIST.
CALLAN: What was that again? A 1
SECRETARY:(v.o.) Charlie wants to
 speak to you. A 1
CALLAN: Never heard of him
 love. PHONE RINGS
 AS HE PUTS PHONE DOWN
 EASE AND PAN HIM L.
 U.S. TO DRAFTER. AS HE
 COMES D.S. TIGHTEN TO C.U. CALLAN: Yes? B 1 DIST.
HUNTER (o.v.) This is Charlie, Callan. A 1
CALLAN: Yes I'm just
 wondering if I know you. B 1 DIST.
HUNTER:(o.v.) All right. It's
 your rest day - but this is urgent.
 Report in at once. A 1
CALLAN: Just a minute, - where's
 Liz? FX: PHONE
 AS HE PUTS PHONE DOWN DIALING T
 PAN DOWN TO GUN IN SHOULDER
 HOLSTER.

----- STOP TAPE -----

(ON TAPE STOP)

CAM. 1 to C. HUNTER'S OFFICE

CAM. 2 to B. "

CAM. 3 to B. LIZ'S OFFICE

CAM. 4 to B. "

11.	<u>3 B</u>	ROOM A 2
	<u>L/A MLS. HUNTER'S DOOR</u>	
	SEE AGENT COME OUT OF	
	DOOR. PAN HIM L.	
	FIND SECRETARY L. AND	
	LET AGENT X CALLAN AT	
	DOOR	
	<u>6. INT. H.Q. LIZ'S OFFICE DAY.</u>	
	1 WALK-ON AGENT LEAVES HUNTER'S OFFICE	
	1 WALK-ON AGENT - SITTING R. FRAME.	
	PAN CALLAN R. TO HUNTER'S	
	DOOR	

SECRETARY: Just one moment.

Who are you? What do you want?

CALLAN: My name's Callan, love.
Hunter sent for me.

12.	<u>4 B (AS HE MOVES ON)</u>	
	<u>M.S. SECRETARY</u>	
	PAN UP AS SHE RISES	<u>SECRETARY:</u> Just a moment.
		You'll have to identify yourself.
13.	<u>3 B</u>	<u>I've never seen you before in my life./</u>
	<u>M.S. CALLAN</u>	
	HOLD AS HE COMES FWD.	
14.	<u>4 B</u>	<u>CALLAN:</u> It's mutual love. C.4./
	<u>A/B</u>	
		<u>SECRETARY:</u> It seems in order ...
15.	<u>3 B</u>	<u>You're to go straight in./</u>
	<u>A/B</u>	
		<u>CALLAN:</u> Thank you, love. Where's
16.	<u>4 B</u>	<u>Liz? /</u>
	<u>A/B</u>	

(17 on 3B)

(Cn 16 on 4B)

ROOM A2

SECRETARY: I've no idea.

17. 3 B And stop calling me love./
L/A. MCU CALLAN

(CAM. 4 to C. HUNTER'S OFF. FAST)

18. 2 B CALLAN: It won't be easy darling -
L/A. W.S. HUNTER'S but I'll try./
SHOULDER R. CALLAN L.

CROSS C. 7. INT. HUNTER'S OFFICE DAY.

ROOM B2

LET CALLAN WALK FWD.

FX: DII TRC

(EM. A to Pos. 3 SLOWLY)

HUNTER: You were very cautious on
the phone.

19. 1 C CALLAN: A strange voice on the phone
MCU HUNTER (1/4 profile) tells me that Charlie wants me. I was
cautious./

20. 2 B HUNTER: His has disappeared
L/A. MCU CALLAN. Callan./

CALLAN: What?

HUNTER: The police and the hospitals
never heard of her..... You're on Red Alert.

21. 4 C CALLAN: All of us?/
MCU HUNTER

HUNTER: All of you. That girl is a
walking memory bank. She's been in a red
file since the day she took the job./

22. 1 C
L/A. 2/S. CALLAN L. CROSS R.

(23 on 2B)

(On 22 on 10)

ROOM B2

SFX. CONT.

- PAN CALLAN R. AND FIND
HUNTER R. HOLD L/A 2/S.
23. 2 B
MCU CROSS
- CALLAN: We've got a lot in
common.
- HUNTER: Quite a bit - yes. Except she's
prettier - and she knows even more than you
do. I want her back./
- CROSS: Red file, sir?
- CALLAN: Don't worry son. You'll
get one yet.
24. 4 C
MCU HUNTER
- CROSS: You mean there's a chance
she's defected?/
25. 1 C
L/A. MCU CALLAN
- HUNTER: About 50,000 to 1. There's
a very strong chance she's been lifted./
I've put our people on the likely clients.
K.G.B. East German, French.
- CALLAN: C.I.A.?
26. 4 C
A/B
- HUNTER: Them too/..... I want you to search
her flat.
- CALLAN: Right.
27. 2 B
MCU CROSS
- HUNTER: Cross can help you./
28. 1 C
L/A. C.U. CALLAN
- CALLAN: I can do her flat on my
own./ - unless you want him to
watch me?/
29. 4 C
C.U. HUNTER

(30 on 10)

(On 29 on 40)

BOOK B2

SFX. CONT.

30. 1 C HUNTER: That isn't necessary -
A/B not at this stage./
Did you have something in mind for
Cross?
- CALLAN: When was Liz last seen?
- HUNTER: Last night - she signed out
at six-thirty.
- CALLAN: Who saw her?
- HUNTER: I did.
31. 2 E CALLAN: I would save a bit of time if
MCU CROSS James followed her journey home .../
How did she usually go?
(CAM. 1 to D. SAME SET)
- HUNTER: Bus and tube.
32. 4 C CALLAN: You could go back the same
L/A. O/S. 3/S. way. See if anything's up./
CROSS L. CALLAN C.
HUNTER R. HUNTER: Yes. Do that, Cross.
PAN UP AS CROSS & HUNTER
RISE The address is on the label.
LET CALLAN AND CROSS
LEAVE FRAME L.
HOLD HUNTER
33. 2 B (AS THEY LEAVE 4's FRAME)
M.L/A. 2/S. CALLAN R.
CROSS L.
HOLD AS THEY TURN
34. 4 C HUNTER: Oh - before you go -/
MCU HUNTER
35. 1 D when did you last see Liz?/
MCU CALLAN

(36 on 40)

(On 35 on 1D)

BOOM B2/A3

SFX. CONT.

A 3

CALLAN: Yesterday morning. She typed
up some notes for me.

B 2

ON CUE:
PAN L. TO MCU CROSS

HUNTER: And you, James?

A 3

CROSS: Not since Monday, sir.
I've been on that Greek Embassy job for
the last two days./

36. A 0
C.U. HUNTER

B 2

HUNTER: I like Liz. It would
be best if you could bring her back
unhurt./

37. 2 B
L/A. M.2/S. CALLAN R.
CROSS L.
LET THEM GO OUT

A 3

38. A 0
A/B

----- STOP TAPE -----

CAM. 1 to E. LIZ'S FLAT
CAM. 2 to E. "
CAM. 3 to C. "
CAM. 4 to A. "
CAM. 5 to A. "

(T/CINE)

T/CINE

16 mm D.H.

S.O.F.

(HIGH GAIN + ECHO

8. EXT. UNDERGROUND CAR PARK DAY.

CALLAN AND CROSS WALK TOWARDS THEIR CARS.

CROSS: He's saying we can kill her.

CALLAN: If we have to.

CROSS: Could you really do that?

CALLAN: How the hell should I know,
it hasn't happened yet.

THEY GET INTO THEIR CARS AND DRIVE
AWAY DOWN RAMP.

(End of T/cine)

39.

1 E

M.S. DOOR AS IT OPENS

PAN L. AND SEE CALLAN

PAN HIM R. TO SWITCH

LET HIM GO U.S. AND R.
TO BOOKCASE

9. INT. LIZ'S FLAT DAY

(N.B. KITCHEN & BATHROOM DOORS AJAR)

LIGHTING CUE 1. LIVING ROOM

LIGHTING CUE 2. BATHROOM

BOOM C1

F/POLES IN
BATHROOM, KITCHEN
AND BEDROOM

40.

3 C

L.S. CALLAN THRU DOOR
EASE AS HE COMES F.G.

PAN HIM L. TO BATHROOM

LET HIM LEAVE FRAME R.

(41 on 4A)

(On 40 on 30)

BOOM C1 +
F/POLES

41. 4 A
M.S. CALLAN (THRU DOOR)
AS HE COMES IN CRAB R.
X SINK

42. 5 A
L/A L.S. CALLAN
PAN HIM R. X ROOM TO BED

43. 2 E
M.S. CALLAN
PAN DOWN AS HE PULLS OUT
DRAWERS

----- STOP TAPE -----

CAM. 1 to A. HUNTER'S OFFICE
CAM. 2 to D. " "
CAM. 3 to B. LIZ'S OFFICE
CAM. 4 to D. HUNTER'S OFFICE

44. 3 B
L/A MRS. SEC. AGENTS
R. DOOR C.

BOOM C2

11. INT. LIZ'S OFFICE DAY

(2 WALK OLS - AGENTS - STANDING
READING PAPER)

SEE CALLAN ENTER AND
PAN HIM R. TO DOOR
HOLD AS HE TURNS.

SECRETARY: Mr. Callan -

The armourer would like a word with you.

CALLAN: Thanks.

SECRETARY: He said it was urgent.

(45 on 2D)

(On 44 on 3B)

BOOM C2

CALLAN: It's all urgent today,
love.

SECRETARY: Don't call me -

CALLAN: Love. Yeah, I
know./

45. 2 D
M.S. CALLAN R. SECRETARY L.
HOLD AS HE SHUTS DOOR
AND TURNS

46. 4 D (AS CALLAN TURNS HEAD) BOOM A3
L/A. 2/S. HUNTER L.
CALLAN R. 12. INT. HUNTER'S OFFICE DAY.

(CAM.2 to HOLD POS. FAST -
OFF SET)

HUNTER: Well?

CALLAN: Nothing. Not a damn
thing.
PAN CALLAN R. CRABBING L.
TO ARCH AS HE SETTLES
TIGHTEN TO MOV
(IN POS. 4E)

HUNTER: You're sure?
There's got to be something.

CALLAN: I'll tell you what there is.
Clothes, perfume, make-up, furniture, Telly,
radio, record-player, telephone. Some food
- not much, coffee, tea, bottle of gin,
half empty, three tonics. No letters, no
memos, no diary. She's a sad one, Hunter.

(47 on 1F)

(On 46 on 4D)

BOOM A3

		<u>HUNTER:</u>	Sad?	
		<u>CALLAN:</u>	It can get pretty sad	
47.	<u>1 F</u> M.H/A. M.S. HUNTER		when you're that lonely./	
	PAN UP AS HE RISES	<u>HUNTER:</u>	That was really all?	
		<u>CALLAN:</u>	Books. She had about a	
48.	<u>4 E</u> M.C. O/S. 2/S. HUNTER L.		million books. I'd need help on that/	
	CALLAN R.		if you're looking for a code-	
	LET HUNTER WALK AWAY L.		or a microdot.	
	HOLD CALLAN R.			
	SEE HUNTER GO BEHIND DESK			
	(CAM. 2 to B. HUNTER'S OFF.)	<u>HUNTER:</u>	No. Not yst.	
	(CAM. 1 to C. SAME SET)	<u>CALLAN:</u>	Gross back?	<u>ADD</u> <u>LOOK ER</u>
	LET CALLAN X FRAME	<u>HUNTER:</u>	No..... There's something	
	HOLD HIM L. AS HE WALKS		you want, Callan.	
	TO HUNTER		Something I won't like.	A 3
		<u>CALLAN:</u>	Something you won't	
49.	<u>2 B</u> L/A MCU CALLAN		like./ I want to see her file.	B 2
	(CAM. 4 to C. D.S. OF ARCH)	<u>HUNTER:</u>	You know I can't do that.	
		<u>CALLAN:</u>	You're going to have	
50.	<u>1 C</u> MCU HUNTER		to./	
		<u>HUNTER:</u>	Indeed?	

(51 on 2B)

(On 50 on 10)

BMS. A3/B2

- CALLAN: Look - I went through her books.
51. 2 B HUNTER: Yes?
A/B
- CALLAN: A lot of them were in Polish. German, and Russian, too. I've got to know why, Haven't I? How else can I start looking?
52. 4 C
M.H/A LEW HUNTER
53. 2 B HUNTER: She's Polish, Callan.
A/B PAN DOWN AND L.
AS HE SITS. CALLAN: What?
- HUNTER: Or rather she was. She was born in a village called Grodzisk. The Germans wiped it out in 1944, when she was 3 years old.
54. 1 C
C.C/S. 2/S. CALLAN L.
HUNTER R. CALLAN: All of it?
- HUNTER: All of it. Every man, woman and child - except Liz./ It was a resistance centre.
55. 2 B
LEW CALLAN CALLAN: Why didn't they kill her?
- HUNTER: Her father hid her behind a bookcase - just before the S.S. shot him./ And her mother. And her three brothers. She stayed hidden for two days. Some looters found her. Why they didn't kill her, I don't know./
56. 4 C
C.U. HUNTER
57. 2 B
C.U. CALLAN

(58 on 40)

(On 57 on 2B)

BLS. A3/B2

58. A C
A/B CALLAN: How much does she remember?
59. 2 B
A/B HUNTER: Enough, Callan, more than enough./
And she had papers. Birth certificate and so on. Stitched inside her clothes./
60. 4 C
A/B CALLAN: What happened to her?
HUNTER: She was like a million kids all over Europe - one refugee camp after another./ Nine years or it, then an English couple called March adopted her, had her educated. She worshipped them.
- CALLAN: Go on.
- PAN UP AS HE RISES
61. 2 B
M.S. CALLAN L.
HUNTER'S BODY R. HUNTER: They were killed in a car crash five years ago. Some hit and run drunk./
62. 1 C
L/A. M.S. HUNTER CALLAN: She's a sad one, all right.
How did we get her?/
PAN HIM U.S. AND THEN R.
TO WINDOW. HOLD AS HE TURNS HUNTER: March was a cipher clerk at the Foreign Office. He'd done Polish Underground Liaison during the war. Naturally we kept an eye on him. When he died - Personnel had a look at Liz. She was just what we needed. Fluent Polish, German, Russian - and no relatives. Nobody she loved./ - and who could be used against her. Against us.
63. 2 B
M.B/A MOU CALLAN

(63 on 2B)

BMS. 43/B2

CALLAN: Boy friend?

64. 4 C
L/A C.U. HUNTER HUNTER: Nobody permanent.
The section's all she has, Callan. Her
65. 2 B
C.U. CALLAN mother and father. Her home./

66. 4 C
A/B CALLAN: God help her./

HUNTER: Somebody must - and soon.

----- TAPE RUN -----

CAM. 4 to B. LIZ'S OFFICE

67. 4 B
M.S. SECRETARY

13. INT. LIZ'S OFFICE DAY.

ROOM 02

68. 3 B
L/A M.S. DOOR
SEE CALLAN THRU PAN HIM
L. TO DOOR AND FIND
SECRETARY L. THALE

SECRETARY: Mr. Callan - the armorer -

CALLAN: Yeah. Urgent. You told me.
If Cross rings in, tell him to meet me at
my place, in an hour./

69. 4 B (AS HE GOES)
MCU SECRETARY

----- STOP TAPE -----

CAM. 2 to E. SHOOTING RANGE
CAM. 3 to D. "
CAM. 4 to F. "

LIGHTING CUE 3: FLASHING LIGHT.

70.

3 D
C.U. FLASHING LIGHT

BOOM C3

F/FOLE

14. INT. SHOOTING RANGE DAY.

BUZZER

71.

2 E
L/A M.S. JUDD

PAN HIM R. AND HOLD BACK
R. FRAME AS HE PUSHES
BUTTON. SEE DOOR OPEN
LET JUDD OUT L. AND HOLD
CALLAN AS HE WALKS IN

JUDD: Hi Mr. Callan.

THEN PAN HIM L. INTO L/A
2/S. WITH JUDD L.

CALLAN: Hello, Mr. Judd.

CALLAN: You wanted to see me?

JUD: Yeah - it's a - kind of a personal matter.

CALLAN: You said it was urgent.

JUDD: Yeah. You want to try your luck?
Free ammunition.

CALLAN: Look old son, there's a big
flap on -

JUDE: Yeah, I know - Liz.

CALLAN: So make up your mind. Do you want to tell me or not?

JUD: She wanted me to teach her
how to shoot./

72.

4 F
C.G. CALLAN PROFILE
PAN DOWN TO REVOLVERS

(CAM. 3 to E. SAME SET)

73. 3 E (AS HE AT'S)
C.U. REVOLVER

74.

4 F (AFTER 3 SHOTS)
L/A. M.2/S. JUDD L. CALLAN R.

(75 on 4E)

(On 74 on 4F)

BOOM C3

F/POLE

ON CUE:
TIGHTEN SLOWLY TO
V.C. PROFILE 2/S.

CALLAN: And of course you said no?

JUDD: I said yes. I taught her.
She shaped up pretty good. Three
bulls.

CALLAN: Look at it Judd.

JUDD: I've seen it before
I've seen them all before.

CALLAN: This one does work,
mate.

It goes off when I'm told to make it go
off. And I don't miss, do I? That's
why they pay me. How long's she been coming
here?

JUDD: Ten days.

CALLAN: When?

JUDD: In her lunch break She had
talent, Mr. Callan.

CALLAN: What kind of gun did she use?

JUDD: Little one. A thirty-two.
Like I say - it was just a personal thing -

CALLAN: Not down here. Not down here.
Nothing's personal down here

----- STOP TAPE -----
C A M. 1 to G. HUNTER'S OFFICE F.M. WALLS OF PUB & SHOOTING RANGE IN.

75.

4 F

MCU FRUIT MACHINE L.
EXTRA R.

P/BACK AND PAN R.
X EXTRAS AND FIND
CROSS AT PHONE BOOTH
AS HE TURNS TO CAM.
TIGHTEN TO MCU

15. INT. PHONE BOOTH/
HUNTER'S OFFICE DAY.

FX: PUB CHAT
AND NOISES. FALL
PERSPECTIVE ON BE
AT FIRST FOR DIAL

BM. B2(DIS
(HUNTER'S)

BM. D1(PHO
BOOTH

SECRETARY: Yes?

FX: STD PI

CROSS: Let me speak to Charlie
please.

SECRETARY: Who's calling?

CROSS: Cross.

SECRETARY: Oh, Mr. Cross, Mr. Callan
left a message for you. You've to join
him at his flat at three.

CROSS: O.K.

SECRETARY: I'm putting you through.

HUNTER: Well?

CROSS: Nothing sir. Nobody remembers
seeing her./

76.

1 G

L/A M.S. HUNTER

SFX. CUT

BM. B2(1G
DISTORT)

HUNTER: Very well - It was a
long shot any way. Go and work with
Callan. Fe may have something./

77.

4 F

C.U. CROSS

(73 on 1G)

(On 77 on 4F)

			<u>BM.B2(HUNTER)</u>
		<u>SFX.IN</u>	<u>BM.D1(PHONE)</u>
			<u>BOO-H</u>
	<u>CROSS:</u>	Yes sir. I take it	
78.	<u>1 G</u>	<u>Callan leads, sir?/</u>	
	<u>L/A C.J. HUNTER</u>		<u>SFX. OUT</u>
	<u>HUNTER:</u>	There just isn't time to	
		worry about your image, Cross. Of course	
		Callan leads. Now go and get on with it.	<u>SFX. IN</u>
79.	<u>A F (AS HUNTER SLAMS DOWN PHONE)</u>		<u>SFX: DIALLING</u>
	<u>A/B</u>		<u>TOKE</u>
	EASE TO MCU AS HE PUTS		
	PHONE DOWN		

----- STOP TAPE -----

CAM. 1 to H. HALL OF FLAPS
CAM. 4 to G. " "

80.	<u>4 G</u>		<u>BOOM B3</u>
	<u>M.S. CALLAN L.</u>		
	<u>BOARD R.</u>	<u>16. INT HALL. LIZ'S FLATS</u>	<u>SFX: POP MUSIC COO</u>
		<u>DAY.</u>	<u>UP TX: AS ARNOLD</u>
81.	<u>1 H</u>		<u>OPENS DOOR & DOLLS</u>
	<u>M.L.A. M.S. DOOR</u>		<u>HE SHUTS IT.</u>
	SEE ARNOLD COME OUT	<u>ARNOLD:</u>	AD LIB CHAT.
	AND PAN HIM INTO 2/S. WITH		
	CALLAN L.	<u>CALLAN:</u>	Afternoon.
		<u>ARNOLD:</u>	Afternoon to you, friend.
		<u>CALLAN:</u>	I've got a message for you.

(82 on 4G)

(On 81 on 1H)

EM. B3

SEZ: MUSIC

ARNOLD: That's nice.

82. A G (AS HE TAKES NOTE OUT)
M.2/S. CALLAN L. ARNOLD R.

ARNOLD: Very nice.

CALLAN: I'm glad you think so -
because this lovely example of British
craftsmanship could be yours - if you
can answer a few simple questions.

ARNOLD: What are you after friend?

83. 1 E
A/B HOLD AS ARNOLD
MOVES ROUND

CALLAN: There's a bird lives here - /

ARNOLD: Oh no friend. It's more than
my job's worth.

CALLAN: I'm a detective.

84. A G
MCU CALLAN

ARNOLD: Offering fivers? /

85. 1 E
A/B

CALLAN: A private detective. When I
want information I have to pay for it. /

86. A G
A/B

ARNOLD: Oh - Oh I see - And I thought
you was after a bird. /

87. 1 E
A/B

CALLAN: I can find my own thanks. /

ARNOLD: Wish I could. What's the
trouble.

CALLAN: Divorce.

(Tape Stop next)

(On 87 on 1E)

EM. B3

SFX: MUSIC

ARNOLD: Grounds of adultery?

CALLAN: That's right.

ARNOLD: Smashing. Come this way and
we'll talk in private.

PAN THEM L. U.S. TO
DOOR

----- STOP TAPE -----

CAM. 1 to J. BOILER ROOM
CAM. 4 to H. " (UNDER 5'0 CABLE)
CAM. 5 to C. "

88. 1 J
L/A M.S. WALL L.
PICTURES R. 16A. INT. BOILER ROOM DAY. SFX: PUMP 100%
SEE ARNOLD AND CALLAN SLEEPING. 100%
ENTER L.

89. 5 C ARNOLD: Welcome to the harem.
1/S. CALLAN AND ARNOLD L. We can talk here peacefully. Which
BOILER R. AS THEY COME TO bird you after, friend?
F.G. HOLD 2/S. ARNOLD L.
LET ARNOLD TALK X F.G.
PAN HIM R. X FRONT OF
BOILER U.S. TO 2nd ARCH. CALLAN: 9A, Miss Elizabeth Larch. Age
about 28, height five feet four, blonde
hair, blue eyes -

ARNOLD: You don't have to tell me
friend. I can see her now I was
hoping it would be her.
Little darling she is. Right little
darling. Cor - you should see her in the

90. 4 H same as
M.S. CALLAN BOILER F.G.

(91 on 1J)

(On 90 on 4H)

SLING MIC. EM. AA

SFX. CONT.

CALLAN: Control yourself friend.
You'll burst something What's
your name?

91. 1 J
G/S. 2/S. CALLAN L.
ARNOLD R. ARNOLD: Gustin, / Arnold Gustin.
You can call me Annie - like everybody
else.

92. 4 H
G/S. 2/S. ARNOLD R.
CALLAN L. CALLAN: Right, Annie. /
Question one for ten shillings - does she
have a boy-friend?

LET ARNOLD X FRAME AND
CUT L. SEE LHM REAPPEAR
L. AND GET HIM SIT.
HOLD CALLAN R. FRAME

ARNOLD: Not what you'd call a regular -
no - but there has been a few - off and
on.

CALLAN: Recently?

93. 1 J
L/A. M.S. CALLAN ARNOLD: What would you mean by
that? /

CALLAN: Over the last ten days or a
fortnight, have your time, Annie - this is
for a while /

94. 5 C
L/A. M.S. ARNOLD ARNOLD: I wouldn't swear to it in
95. 1 J
A/B court. /

96. 4 H
A/B CALLAN: You won't get the chance,
mate. /

97. 1 J
A/B ARNOLD: - but there has been one - just
about that time. /
PAN UP AS HE WALKS F.W. CALLAN: You're doing beautifully, Annie.

(96 on 75)

(On 97 on 1J)

SLONG MIC. BOOM PA

SFX. CONT.

98. 5 C (REACTION) CALLAN: Third and last question -
L/A ROU ARNOLD what was his name?/
99. 1 J
L/A ROU CALLAN Just say it, Arnie, and this handsome
piece of paper is yours./
100. 5 C
A/B
101. 1 J ARNOLD: How would I know his
A/B name?/
102. 5 C (1/2 3/4 5/6 7/8 9/10 11/12 13/14 15/16 17/18 19/20 21/22 23/24 25/26 27/28 29/30 31/32 33/34 35/36 37/38 39/40 41/42 43/44 45/46 47/48 49/50 51/52 53/54 55/56 57/58 59/60 61/62 63/64 65/66 67/68 69/70 71/72 73/74 75/76 77/78 79/80 81/82 83/84 85/86 87/88 89/90 91/92 93/94 95/96 97/98 99/100 101/102 103/104 105/106 107/108 109/110 111/112 113/114 115/116 117/118 119/120 121/122 123/124 125/126 127/128 129/130 131/132 133/134 135/136 137/138 139/140 141/142 143/144 145/146 147/148 149/150 151/152 153/154 155/156 157/158 159/160 161/162 163/164 165/166 167/168 169/170 171/172 173/174 175/176 177/178 179/180 181/182 183/184 185/186 187/188 189/190 191/192 193/194 195/196 197/198 199/200 201/202 203/204 205/206 207/208 209/210 211/212 213/214 215/216 217/218 219/220 221/222 223/224 225/226 227/228 229/230 231/232 233/234 235/236 237/238 239/240 241/242 243/244 245/246 247/248 249/250 251/252 253/254 255/256 257/258 259/260 261/262 263/264 265/266 267/268 269/270 271/272 273/274 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2219/2220 2221/2222 2223/2224 2225/2226 2227/2228 2229/2230 2231/2232 2233/2234 2235/2236 2237/2238 2239/2240 2241/2242 2243/2244 2245/2246 2247/2248 2249/2250 2251/2252 2253/2254 2255/2256 2257/2258 2259/2260 2261/2262 2263/2264 2265/2266 2267/2268 2269/2270 2271/2272 2273/2274 2275/2276 2277/2278 2279/2280 2281/2282 2283/2284 2285/2286 2287/2288 2289/2290 2291/2292 2293/2294 2295/2296 2297/2298 2299/2300 2301/2302 2303/2304 2305/2306 2307/2308 2309/2310 2311/2312 2313/2314 2315/2316 2317/2318 2319/2320 2321/2322 2323/2324 2325/2326 2327/2328 2329/2330 2331/2332 2333/2334 2335/2336 2337/2338 2339/2340 2341/2342 2343/2344 2345/2346 2347/2348 2349/2350 2351/2352 2353/2354 2355/2356 2357/2358 2359/2360 2361/2362 2363/2364 2365/2366 2367/2368 2369/2370 2371/2372 2373/2374 2375/2376 2377/2378 2379/2380 2381/2382 2383/2384 2385/2386 2387/2388 2389/2390 2391/2392 2393/2394 2395/2396 2397/2398 2399/2400 2401/2402 2403/2404 2405/2406 2407/2408 2409/2410 2411/2412 2413/2414 2415/2416 2417/2418 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2619/2620 2621/

(On 106 on 4H)

SLUNG MIC. BOOM B4

SFX. CONT.

107. 1 J ARNOLD: I bet you can. And she
L/A C.U. CALLAN says Mr. Cross?/ Yes, put him on.

108. 4 H ARNOLD: Oh James, she says, where
H/A C.U. ARNOLD are you calling from? Then: -
your club?/ That's all right, then.
And she made a date with him for last
night, standing there just like she was -

CALLAN: And his name was Cross?

109. 5 C ARNOLD: That's what she said, friend.
L/A M.S. CALLAN James Cross./

PAN HIM L. AND LET
ARNOLD RISE INTO L. FRAME CALLAN: Thanks.
HOLD 2/S. ARNOLD: 'Ere.

CALLAN: Sorry friend. I've been mixing
with some pretty nasty people lately
It must be catching.
LET CALLAN GO AND
PUSH TO ARNOLD AS HE
TURNS TO CAM.

MIX

CHAM'S: GIRL IN CT
D/RY.

SLIDE: CALLAN
END OF PART ONE

CAM. 1 to K. CALLAN'S FLAT
CAM. 2 to F. FILING ROOM
CAM. 3 to H. "
CAM. 4 to J. CALLAN'S FLAT
CAM. 5 to D. SABOVSKY'S ROOM.

FADE UP

SLIDE

CALLAN:

PART TWO

GRAMS: GIRL IN TH
DARK

110.

4 J

M.S. GAS FIRE

PAN UP TO M.S. CROSS

BOOM A1

17. INT. CALLAN'S FLAT DAY

(S.M. GAS FIRE ON)

111.

1 K

L/A 2/S. CALLAN L.

CROSS R.

CROSS: - and the tube was as
big a blank as the bus. What else could
it be? They carry thousands of people
every day. Who's going to recognise one
girl? / Look - do you have to fiddle
with that thing?

CALLAN: It helps me to think.

CROSS: So that's what you're doing?
Thinking?

112.

4 J (AS HE TURNS HEAD)

C.U. CALLAN

CALLAN: That's right. /

I'm thinking you're a bloody

113.

1 K

A/B

PAN UP AS CROSS RISES
AND WALKS FWD.

liar. /

CROSS: What did you say?

CALLAN: In fact I know you are.

(114 on 4J)

(On 113 on 1K)

BOOK A1

114. 4 J
M.H/A MCU CALLAN L.
CROSS'S BODY R.
- CROSS: The chances you take - you should have been dead ten years ago./
- CALLAN: I'm not taking chances, son. You've been careless.
- CROSS: What are you talking about?
115. 1 K
L/A C.U. CROSS
- CALLAN: You - and Liz./
- In the first place I don't believe you looked for her today.
116. 4 J
M.H/A. C.U. CALLAN
- CROSS: I just told you./
- CALLAN: You and she had a date last night. You picked her up on the way home from work./ That's why you didn't bothering checking the bus and tube - you knew she hadn't been on them.
- CROSS: A date? With Liz? Are you crazy? You know that's against standing orders./
118. 4 J
M.H/A. MCU CALLAN L.
CROSS'S BODY R.
PAN UP AS CALLAN RISES
INTO C. O/S. 2/S.
- CALLAN: I'm surprised you know it too. I checked with the porter at her flats. He's randy and he's nasty - but he's nosey as well. He heard your name - so don't waste my time./
119. 1 K
C.U. CROSS
- CROSS: What are you going to do about it report me to Hunter?

(120 on 4J)

(On 119 on 1K)

BOOM A1

120. 4 J CALLAN: Look, James, there's a Red
C.U. CALLAN Alert on./ You don't seem to know what
that means. If we don't find Liz soon,
Hunter will start internal checks - on
everything you've done and everything I've
done, and we'll finish up under the five
hundred watt bulb trying to explain to the
good squad why we didn't tell Hunter the
121. 1 K truth./
M. O/S.2/S. CALLAN L.
CROSS R.
HOLD AS CROSS WALKS
TO F.G. AND TURNS CROSS: All right. I'm sorry. She -
we liked each other. We went out a few
times - and we covered up because we didn't
want Hunter to know. We like our jobs
too much.
- CALLAN: And last night?
122. 4 J CROSS: She came to my place. We had a
MCU CALLAN few drinks./
- CALLAN: How was she? Relaxed?
Worried?
- CROSS: It's never easy to tell with Liz.
123. 1 K CALLAN: Force yourself./
A/B. HOLD AS CROSS
WALKS TO CALLAN CROSS: My guess is she was worried out of
her skull - but she didn't show it.
- CALLAN: Did you talk about work
at all?

(124 on 4J)

(On 123 on 1K)

BOOK A1

124. 4 J CROSS: No. We had a rule -
A/B

125. 1 K CALLAN: What did she talk
M. O/S. 2/S. CALLAN L. about?/
CROSS R.

CROSS: Nothing particular.
126. 4 J Her childhood./
C.U. CALLAN

CALLAN: That's it. That has got to be
it.

----- STOP TAPE -----

C A M . 1 to J. FILING ROOM
C A M . 4 to K. "

127. 4 K BOOK D2
M.S. FILING DRAWERS SEX: ALL COND.
AS CROSS LIFTS FILES 18. INT. SECTION FILING ROOM DAY.
PAN UP TO SEE CALLAN L.
CROSS R.

CALLAN: We'll be a year at this
rate. Start with the ones from fifteen
to ten days ago.

CROSS: Why then?

CALLAN: Just do it sonny. Look for
Poland. Anything from Poland.

(128 on 1L)

(On 127 on 4K)

BOOM D2

SFX: AIR COND. HUM

CROSS: There's a stopper here for a
man called Kleist - wanted for War Crimes.
It's from Polish Military Intelligence.

PAN L. AND R. WITH
CALLAN INTO 2/S. WITH
CROSS L.

SEE FILE CENTRE

CALLAN: Let's see.

Hunter's written something.

Looks like: No action at this time.

And underneath - that's Liz's writing.

Looks like an S and a query?

PAN L. WITH CALLAN
TO DOOR

CALLAN: It might just be enough.

128.

1 L

L/A W.S. ARCHIVIST L.
CALLAN/CROSS R. PAN UP
AS CALLAN & CROSS WALK
FWD.

CALLAN: Thank you!

SFX: FLEC. BULL

(CAM 4 to FOLD POC. FOR POS. L.
SAME SET)

BOOM C4

ARCHIVIST: How do you do?

CALLAN: How do you do?.... We'd
like to know if Liz March took out any
files recently.

ARCHIVIST: She brought written requests from
Mr. Hunter every day.

129.

2 F

M.S. ARCHIVIST

CALLAN: This wouldn't be from him.

ARCHIVIST: I hardly think she'd take one
on her own.... It would take me sometime to
check.

130.

1 L (AS ARCH. LOOKS AT CALLAN)
MCU CALLAN

CALLAN: No it wouldn't.

(131 on 2F)

(On 130 on 1L)

BOOM C4

131. 2 F
 A/B
CALLAN: Liz is on Red Alert./

(CAM. 4 to L. Same set)

CALLAN: Start from ten to fifteen
days ago. Work forward.

ARCHIVIST: Good heavens. So she did.
Now why on earth should she want that one?

CROSS: Which?

132. 4 L
 L/A. C.2/S. CROSS L.
 CALLAN R.

LET CROSS GO U.S.

(CAM. 1 to M. SAME SET)

PAN CALLAN L. AND
FWD. ARCHIVIST L.

ARCHIVIST: Sabovski -/

CROSS: S - it was in Kleist's -

CALLAN: Get the Sabovski file.

Keep looking.

133. 1 M
 M.S. CROSS COMING THRU
 DOOR. PAN HIM L. TO
 M. 2/S. WITH CALLAN L.

ARCHIVIST: It's the only one./

CROSS: Here we are.

CALLAN: Let's have it.

CROSS: Sabovski, naturalised citizen
of Switzerland, a professional psychiatrist
now attending conference in London -
Here's a photostat of his immigration card.
The Poles say his name is Gunther Kleist.

(134 on 2F)

(On 133 on 1M)

BOOM C4

CALLAN: Gunther Kleist - ex-medical officer of the S.S. Death's Head Division, urgently wanted for questioning, in connection with mass murders in Poland.

CROSS: Then there's something in Liz's writing. It looks like -

CALLAN: Gradzisk.

How would Liz know he was at Gradzisk?

CROSS: This is a list of war-crimes. Here Gradzisk. Circumstantial evidence only - but this leads strongly to the conclusion that a unit of the S.S. Death's Head Division - Kleist or Sabowski's Unit, was responsible for the killing of 487 men, women and children. That's it.

134. 2 F
M. H/A M.S. ARCHIVIST CALLAN: What's this?

ARCHIVIST: Ah - I can help you there. This is a memo on suspected war criminals. Every file on them has one.

135. 1 M
L/A MCV CALLAN

CALLAN: Go on.

(136 on 2F)

(On 135 on 1M)

BOOM C4

136. 2 F
MCU ARCHIVIST ARCHIVIST: They are time consuming cases, and usually fruitless./ The Eastern bloc fusses of course and so does Israel, but we only move against ex-Nazis if they threaten our own security./

137. 4 L
MCU CROSS

(CLEAR CAM.2 FAST)

CROSS: Delightful isn't it? 487 dead - and we take no action./

138. 1 M
C.U. CALLAN

CALLAN: Maybe one of us did./

139. 3 H
MIS JUDD. PAN HIM L. TO
DOOR AND SEE GROUP L.

LET JUDD X FRAME AND OUT L.

ARCHIVIST: Sign for those, would you please?

LET CALLAN WALK F.G.
AND THEN PULL HIM BACK
INTO 2/S. WITH JUDD L.

JUDD: Could I have a word,
Mr. Callan?
She took one.

F/FOLE

SFX: ELECTRONIC
BZZ

CALLAN: She took what?

JUDD: Smith and Wesson, 32 with a 2 inch barrel. A woman's gun. Small enough to go into a handbag, but you'd have to get up awful close to do any good.

ON CUE:
PUSH TO C.U. CALLAN

CALLAN: Liz is the kind who does get up close. Don't you know that yet?

TAPE STOP

CAM. 1 to G. HUNTER'S OFFICE
CAM. 2 to B. "
CAM. 3 to G. BERMAN'S
CAM. 4 to B. HUNTER'S OFFICE

TECH. SUP: N.B. MONITOR FEED FROM CAM. 1

(Coming to T/cine)

T/CINE

S.O.F.

16 mm D.H. COLOUR

19. INT. HOTEL FOYER. DAY

LIZ SITS IN FOYER, WAITING AND WATCHING THE HOTEL ENTRANCE THRU A LARGE WALL MIRROR. INSIDE HER HANDBAG IS A 32 SMITH AND WESSON REVOLVER.

(End of T/cine)

140.

1 G

M.L.S. HUNTER

SLUNG MIC.

SFX: STANDARD TRAFFIC

20. INT. HUNTER'S OFFICE DAY

PAN HIM R. X CALLAN
AND CROSS

HOLD O/S SHOT OF HUNTER R.
CROSS L.

THEN TIGHTEN SLOWLY TO
MCU HUNTER

HUNTER: There was some kind of note from the Poles about Sabovski. It wasn't anything we could act on.

BM. B2 Take
Over

CALLAN: Why not sir?

HUNTER: You've seen the memo surely? Sabovski is no threat to our security - whether he's Kleist or not. And all we got from the Poles was accusation - no proof. Even if we had acted on it - we'd have looked a set of damn fools - which is probably what the Poles wanted anyway.

141.

2 B

M.L/A. O/S. 3/S. HUNTER R.
CROSS L. CALLAN C.

(CAM. 1 to C. SAME SET)

CALLAN: Did you know that Sabovski was connected with Gradzisk, sir?

CROSS.

Liz thought he was.

(On 141 on 2B)

ROOM B2

SFX. CCMT.

HUNTER: This is no time for guesses,
Cross. However inspired.

142. 1 C
MSU INTERCOM. CALLAN: Look. I can show you -/

HUNTER: Is my car ready yet?

F/POLE

143. 2 B
A/B SECRETARY: It's standing by, sir./

PAN R. WITH HUNTER
AND THEN L. TO SEE
CALLAN R. CROSS L.
HUNTER C.

B 2

HUNTER: Very well. Sabovski
isn't your concern, Callan. Find Liz.

A 3

LET HUNTER GO OUT
AND LET CALLAN OUT R.

HUNTER: And do it quick. Our masters
are getting jumpy.

B 2

CROSS: He didn't even
want to see it.

144. 1 C
M.L/A. 2/S. CROSS L. CALLAN: He didn't have to want to see
CALLAN R. it. He's already seen it./

Look what he's written in here.
No action at this time.

CROSS: Why?

CALLAN: Because he's been told to
take no action. Sabovski got here on
the tenth. Right?

(145 on 2B)

(On 144 on 1C)

BMS. B2/A3

B 2

145. 2 B CALLAN (contd.) That's the day Liz
MCU CROSS started shooting lessons./

HOLD AS HE RISES

CROSS: That's it then. It all
fits.

CALLAN: But you heard what his nibs
said? Lay off Sabovskd, he said.

146. 1 C CROSS: But we can't./
MCU CALLAN
PAN DOWN TO FILES

147. 4 B (CALL. 1's FERO) CALLAN: Oh yes we can. We're going
M.S. MONITOR after Kleist./
PAN L. TO HUNTER
LET HIM GO OUT OF
DOOR

----- STOP TAPE -----

C A M. 1 to N. BERMAN'S OFFICE
C A M. 4 to M. BERMAN'S OFFICE

148. 4 M BMS. C5/D3
L/A C.U. BERMAN

21. INT. BERMAN'S OFFICE DAY.

C 5

149. 1 N BERMAN: Come in, please./
L/A W.S. BERMAN L.
CROSS/CALLAN R.

D 3

PAN R. WITH CROSS/CALLAN CALLAN: This is a colleague of mine,
AND HOLD AS THEY COME FWD. James Cross.

C 5

BERMAN: Delighted.

(On 149 on 1N)

BMS.C5/D3

D 3

150. 4 M MCU BERMAN CALLAN: Maurice and I have
a game we play. He pretends I'm not
in the section, and I pretend he's not
in the Shin Beth. /
151. 3 G C.2/S. CALLAN R. CROSS L. BERMAN: Shin Beth? David what do
you talk about? /
152. 4 M A/B CALLAN: The Israeli Secret
Service. /
153. 1 N L/A. 2/S. CALLAN R. BERMAN: What a thing to say to a
CROSS L. respectable jeweller. /
F/BACK AND PED DOWN AS CALLAN X's CROSS AND CALLAN: Let's talk about your
SITS hobby. Maurice takes an interest in war
criminals - the ones who were never caught.
- BERMAN: Just as a hobby, you understand.
An interest.
154. 4 M MCU BERMAN CROSS: Of course. /
156. 3 G MCU CALLAN (3/4 profile) BERMAN: You have heard something? /
156. 4 M A/B CALLAN: Gunther Kleist. /
157. 1 N L/A. MCU CROSS BERMAN: Waffen S.S. Medical Officer,
stationed in Poland. Disappeared 1945. /
158. 4 M A/B PUSH SLOWLY CROSS: Disappeared? How? /
TO C.U.

(On 158 on 4M)

BMS.05/D3

159. 1 N
L/A O/S 3/S. BERMAN L.
CALLAN C. CROSS R.
PED UP AS BERMAN RISES
AND PUSH WITH HIM TO
O/S 2/S. WITH CROSS R.
160. 4 M
H/A C.U. TATTOO
161. 3 G
L/A THRU F.G. CASE
BERMAN'S BODY L.
CALLAN C. CROSS' BODY R.
ON CUE:
PED UP TO MEET BERMAN L.
CALLAN C. CROSS R.
GRAB L. AS CALLAN COMES
F.G.
HOLD 2/S. CALLAN R.
- BERMAN: There was a technique - for those who had the nerve to use it. You took a prisoner from the death camp with the same approximate size and weight as yourself, helped him to escape - then killed him. You then became the prisoner./ But - of course, you also had to have yourself tattooed.
- Like this - Mr. Cross./
- Of course, mine is an original./
- CALLAN: Do you have a description of Kleist?
- BERMAN: Height 5 foot 11, weight 11½ stone, eyes brown, hair black, no visible scars. He will now be fifty years old. Have you got him?
- CALLAN: Maybe. The Poles think so.
- BERMAN: Ah..... The Poles are scarcely reliable about the murder of Jews -
162. 4 M
C.2/S. BERMAN L. CALLAN R.
- CALLAN: That's the problem.
- BERMAN: - but if for once they are right - we want him, David.
- CALLAN: He? The glass cage in Tel Aviv?

(163 on 3G)

(On 162 on 4M)

FMS. C5/D5

C 5

BERMAN: No, no. I do not work for Israel.

'We' are the middle-aged Jews with long

memories - and a hobby./

163. 3 C
M.2/S. A/B

SEE PHOTOGRAPH

Could be. If it is you owe us this man.

164. 4 M
C.U. BERMAN

CALLAN: If it is./

165. 3 G
C.U. CALLAN

I'll do what I can./

166. 4 M
A/B

----- STOP TAPE -----

CAM. 4 to F. PUB.

167. A F
C.U. PHOTO A/B F/BACK
AND PAN UP TO M.2/S.
CALLAN R. CROSS L.

BCCM D1

22. INT. PUB. DAY

CALLAN: Height 5 foot 11, eyes brown,
hair black, streaked with gray. Weight
approximately 11½ stone.

CROSS: He's older now. Put weight on.

CALLAN: No mention of a death camp
number.

(T/cine next)

(On 157 on 4F)

ROOM D1

PAN UP AND R. WITH
CALLAN TO PHONE
TIGHTEN TO MCU AS HE
TURNS

CROSS: It's not a thing he'd show.

SFX: STD. FLPS.

RM. B2 DIST

CALLAN: Dr. Sabovski, please.

D 1

B 2 DISTORT

(MURMURS)

D 1

AS HE PUTS PHONE DOWN
PAN HIM L. ANEDOWN INTO
2/S. WITH CROSS L.

CALLAN: I see. Thank you.... No.
No message.

He's not at his hotel. There's been
a delay.... He isn't due back for an hour.

CROSS: What now?

CALLAN: You go to the hotel. See if
Liz's there - If she is - get her out quietly.
That's all.

CROSS: Sabovski?

CALLAN: Nothing.
You heard me. Nothing.

CROSS: If Liz isn't there?

CALLAN: Go and see Dr. Snell, our tame
psychiatrist. He may be able to fill us in
a bit more about Sabovski.

CROSS: All right. I'm going to look
for Liz. I'll see Dr. Snell. What'll you do?

(T/cine next)

(On 167 on 4F)

ROOM D1

CALLAN: I'm going to have a chat with

PAN UP AND R. WITH CALLAN
TO PHONE AND TIGETEN AS
HE TURNS.

----- STOP TAPE -----

DAN. 1 to K. CALLAN'S FLAT
CAM. 4 to J. "

T/CINE
16 mm D.H.COLOUR

S.O.F.

23. INT. HOTEL LOBBY. DAY

LIZ SITTING IN FOYER, WATCHING ENTRANCE
THRU MIRROR. SHE SEES CROSS ARRIVE, SO
GETS UP AND DISAPPEARS INTO THE 'LADIES'.
CROSS LOOKS AROUND, HESITATES, THEN LEAVES.

(End of T/cine)

168. 1 K
2/S. X TABLE LONELY R.
CALLAN L.

ROOM A1

PAN UP AS LONELY RISES
AND COMES TO TABLE

HOLD 2/S.

24. INT. CALLAN'S FLAT. DAY

CALLAN: How d'you like your tea?

LONELY: Interfered with.

168A. 4 J (AS LONELY SPOONS SUGAR)
MCU CALLAN L. LONELY'S
HAND R.

(168B on 1K)

(On 168A on 4J)

BOCM A1

168B. 1 K CALLAN: Got enough?
A/B. LET LONELY GO BACK
TO F/G.
HOLD L/A 2/S. LONELY: Yeah!

CALLAN: Busy?

LONELY: Nothing special.

CALLAN: Reported to the police today?

LONELY: Went in this morning

169. 4 J sarcy lot./
M.S. CALLAN

CALLAN: Care for a little honest labour?

LONELY: How much, Mr. Callan?

170. 1 K CALLAN: Five quid's worth./
L/A MCU LONELY

LONELY: You're on. That's real good tea,
Mr. Callan. You did say - honest,
Mr. Callan?/

171. 4 J
MCU CALLAN

CALLAN: Lonely old son - would I lie to
you?/

172. 1 K (REACTION)
A/B

173. 4 J
A/B

CALLAN: That's my boy. I want you to
watch a place./

174. 1 K
A/B

LONELY: What in this weather? It's freezin
out there, Mr. Callan.

(175 on 4J)

(On 174 on 1K)

BOOK A1

CALLAN: Honest work's never easy,
lonely.

LONELY: You're telling me. Yet
there's all these geezers doing it. I
can't understand it, Mr. Callan.

CALLAN: It takes all sorts, old son.

175. 4 J LONELY: Blimey, it must do.
MCU CALLAN

CALLAN: Like the porter for instance.
You watch out for the porter. He's almost
as noney as you are Now here's what you
do... but first of all come away from that
fire - you're steaming. /

176. 1 K
MCU LONELY
PAN DOWN TO HIS LEGS
AS HE TURNS

----- STOP TAPE -----

CAM. 1 to O. CALLAN'S FLAT

CAM. 2 to G. "

Coming to T/cine)

T/CINE
16 mm D.H. COLOUR

S.O.F.

25. INT. HOTEL LOBBY DAY.

LIZ WATCHING MAIN ENTRANCE
THROUGH MIRROR.

(End of T/cine)

177.

1 O

M.S. DOOR L.
CALLAN R.

EASE AS HE OPENS IT
AND SEE CROSS L.

LET LONELY X FRAME AND
GO OUT. LET CROSS
OUT R.

HOLD CALLAN

26. INT. CALLAN'S FLAT DAY.

BOOM A5

178.

2 G

CROSS R. CALLAN L.

LET CALLAN WALK TO M.2/S.

PAN CALLAN R. ACROSS
CROSS TO SOFA.

HOLD MCU AS HE COMES F.G.

CALLAN: No Liz?

CROSS: No Liz.

CALLAN: Sabovski?

(CAM. 1 to K. SAME SET)

CROSS: He's a Pola. Educated in
Lausanne. Took his M.D. in '53.

CALLAN: What else did Snell say?

CROSS: He makes a lot of money.
Spends it on research.

CALLAN: What research?

(179 on 4J)

(On 178 on 2G)

BOOM A5

CROSS: Manic-depressives. I think Snell admires him for it. Doesn't sound like an ex-S.S. man, does it?

CALLAN: The S.S. was twenty-five years ago. Almost your whole life. People change, mate.

Kleist was born in Danzig.

CROSS: So?

CALLAN: So he'd speak Polish as well as German. You're sure you didn't see her?

179. 4 J
MCU CROSS

CROSS: Look I told you -

CALLAN: Yeah.

CROSS: She hasn't been trained to spot people./

180. 1 K
M.2/S. CROSS L. CALLAN R.

PAN CALLAN L. TO DOOR
LET CROSS THRU FRAME
AND PAN L. WITH HIM
HOLD AS HE TURNS
LET THEM GO AND
SHUT DOOR

CALLAN: She wants him dead, Cross. That does wonders for your eyesight. Come on. Let's go over there. Sabovski might be back now. And James, watch yourself, will you?

----- STOP TAPE -----

CAM. 1 to P. SABOVSKI'S ROOM
CAM. 2 to H "
CAM. 4 to P. "

(Coming to T/cine)

T/CINE
16 mm D.H.

S.O.F.

27. INT. HOTEL LOBBY. DAY

LIZ SITTING WATCHING HOTEL DOOR THRU
MIRROR ON WALL. SHE SEES SABOVSKI ENTER.

CLERK: Good afternoon, Doctor Sabovski.

SABOVSKI: Good afternoon. Thank you.

HE MOVES AWAY FROM DESK AND GOES TO LIFT,
FOLLOWED BY LIZ.

28. INT. HOTEL CORRIDOR DAY.

LIFT DOOR OPENS, SABOVSKI COMES OUT, WALKS
DOWN CORRIDOR, LIZ FOLLOWS. HE INSERTS KEY
IN LOCK, LIZ PUTS GUN IN HIS BACK.

LIZ: This is a gun, Kleist.

Go inside. Slowly.

(End of T/Cine)

181. 2 H
M.S. BOTTOM HALF OF DOOR
SEE LEGS GO THRU
AND LIZ KICK DOOR TO

29. INT. SABOVSKI'S HOTEL ROOM DAY

F/POLE ANT
BOOM B4

SFX: VERY DISTANT TRAI

(182 on 1P)

(Cn 181 on 2H)

BOOM P4

SFX. CONT.

182. 1 P (AS DOOR SHUTS)
L/A 2/S. SABOVSKI L.
LIZ R.

AS THEY COME TOGETHER
TIGHTEN SLOWLY TO C.2/S.

(CAM.2 to JX SAME SET)

SABOVSKI: My dear young lady - I wish you
would explain your strange behaviour.

LIZ: Don't turn round. They didn't
all die, Kleist. You missed one. A child.
I was three years old.

SABOVSKI: I am sorry, I don't know what you
are talking about.

LIZ: I'm talking about Gradzisk.
Are you saying you have forgotten it, Kleist?

SABOVSKI: My name is Sabovski. I am Polish.
Please put away that gun.

LIZ: Gradzisk. Think Kleist.

SABOVSKI: There could be an accident.

LIZ: No accident, I promise you.
Look at it, Kleist.

HOLD SHOT AS HE
TURNS

(183 on 2J*)

(ON 182 on 1P)

BOOM B4

SFX. CONT.

183. 2 JX(AS LIZ ABOUT TO SHOOT)
L/A.C2/S. LIZ L. SABOVSKI R.
HOLD AS THEY FIGHT AND
GO U.S.

PHONE RINGS

184. 1 P (AS HE SITS)
L/A.2/S. LIZ R.
SABOVSKI L.

SABOVSKI: Warum bist du nicht mit den

185. 2 JX
PHONE F.G. BOTTOM FRAME
SABOVSKI/LIZ TOP FRAME
PAN UP AS HE RISES AND
HOLD F.G.L. AS HE
COMES FWD.

anderen gestorben./

Yes? Oh, Sir Walter, how kind
of you. Of course I'm free, 7.30? Well
I may be a little late, but nothing will
stop me.

----- STOP TAPE -----

CLEAR CAM. 1
CAM. 5Xto D. SABOVSKI'S ROOM

186. 5 D X
M.S. HANDCAG
LET SABOVSKI KNEEL INTO
SHOT L.

187. 2 J X
H/A C.U. DRIVING LICENCE

188. 5 D X
A/B. LET SABOVSKI RISE
AND WALK TO BUREAU

189. 2 J X
C.U. HYPODERMIC

SABOVSKI: I'm sorry. Extremely

190. 5 D X
M.L.S. SABOVSKI
PAN HIM INTO 2/S. WITH
LIZ.

SORRY./

----- STOP TAPE -----

(Coming to T/cine)

T/CINE

S.O.F.

16 mm D.H.
COLOUR

32. INT. HOTEL LOBBY DAY.

CALLAN: Doctor Sabovski, please.

CLERK: Yes. He's in. Who shall I
say, please?

CALLAN: Doctor Snube and Doctor Rind.

191. 5 DX(HE PICKS UP PHONE).
W.2/S. LIZ/SABOVSKI
PAN THEM L. TO DOOR

CLERK: One moment, sir.

F/POLE

31. INT. SABOVSKI'S ROOM DAY.

PHONE RINGS

TAPET STOP

T/CINE

32. INT. HOTEL LOBBY DAY

S.O.F.

16 mm D.H. COLOUR

CLERK: I'm afraid he's gone out, sir.
He must have taken his key with him.

CROSS: Thank you.

CALLAN: Get it?

CROSS: 5 - 1 - 3.

(CONT. T/cine)

T/CINE CONTINUING

S.O.F.

33. INT. HOTEL CORRIDOR DAY.

CALLAN AND CROSS ENTER CORRIDOR AND
WALK TO SABOVSKI'S DOOR.

CALLAN: Keep your eyes open.

CALLAN TRIES WIRE IN DOOR.

CROSS LOOKS AROUND

CROSS: Tut, tut, tut, that's
illegal.

(End of T/cine)

192. 4 P
M.S. DOOR KNOB
LET DOOR OPEN AND
BODIES X FRAME L/R
SEE DOOR SHUT

F/POLE

34. INT. SABOVSKI'S ROOM DAY.

193. 2 J
M.S. CROSS PAN L. TO
SHOWER AND THEN TO CABINET
LET HIM OUT R.

194. 5 DX
MLS CROSS. PAN HIM R. U.S.

(On 194 on 5D)

F/P.

BOOM B4

CROSS: Nothing.

Nice place, but Liz isn't he
in it.

ON CUE:

PAN TO MCU CALLAN

CALLAN: Some bird was.

MIX

SLIDE: CALLAN

END OF PART TWO

GRAMS: GIRL
IN THE DARK

CAM. 1 to P. LIZ'S FLAT
CAM. 2 to H. SABOVSKI'S ROOM
CAM. 3 to H. LIZ'S FLAT
CAM. 4 to R. LIZ'S FLAT - KITCHEN
CAM. 5 to D. LIZ'S FLAT - KITCHEN

FADE UP

SLIDE

CALLAN

PART THREE

GRAMS: GIRL IN T
DARK

(F.M. NOTE: ARMCHAIR & SINK STRUCK IN LIZ'S FLAT)

T/CINE

16 mm D.H.

S.O.F.

35. EXT. LIZ'S BLOCK OF FLATS. EVENING.

LONELY IS WATCHING FROM THE SHADOWS,
AS CROSS'S CAR DRAWS UP - HE AND CALLAN
GET OUT.

CALLAN: How's the honest work going, then?

LONELY: I reckon it's about over
Mr. Callan. Your bird just come back.
About ten minutes ago.

CROSS: You sure?

LONELY: I seen her, didn't I?

CALLAN: He means are you sure it's
the right bird?

LONELY: Yeah. Yeah, I'm sure.

CALLAN: Come on, come on. There's
something bothering you old son. I can
smell it from here.

LONELY: Well, you won't get mad at
me, Mr. Callan?

CALLAN: I promise I will if you don't

ON T/CINE

LONELY: She come back with another geezer.
Mr. Callan - she was - drunk.

CROSS: Liz? Drunk?

LONELY: She was paralytic. It was just
after that nosey porter went - he's down
the boozier now - he can't half shift it -

CALLAN: I'm not interested in him.
Tell me about my bird.

LONELY: She come up in a car with this
geezer. Falling about she was. He had to
carry her inside. Lot of good it done him. He lo:
about five minutes later.

CALLAN: Did he? That the geezer?

SHOWS HIM PHOTOGRAPH OF SABOVSKI

LONELY: Yeah. Yeah, that's him.

CALLAN: Come on.
You too, mate.

LONELY: Mr. Callan - I'm on remand,
remember?

CALLAN: You'll be on a stretcher mate if
you don't belt up. Come on.

THEY GO INSIDE FLATS.

T/C. CONTD.

ON T/CINE

S.O.F.

36. INT. CORRIDOR LIZ'S FLATS. EVENING.

CROSS, CALLAN AND LONELY COME UP STAIRS.

CALLAN: Stay here. Keep your eyes open.

LONELY: You're not going to break in, are you?

CALLAN: I am, but you're not. Get out of sight.

CROSS RUNS DOWN CORRIDOR FOLLOWED BY CALLAN

CROSS: Gas! Stand back, I'll do it.

CALLAN: Use your bloody loaf, mate.

CALLAN TRIES SKELETON KEYS IN THE DOOR

CROSS: Can't you ever hurry?

CALLAN: I am hurrying, mate, I am hurrying.

CALLAN TURNS KEY IN LOCK

(End of T/cine)

(195 on 3H next)

195. 3 H BOOM C1
M.S. DOOR
 PAN L. AS IT OPENS AND 36A. INT. LIZ'S FLAT. NIGHT
 SEE CALLAN PROFILE SFX: GAS HISS
F/P. ON WINDOW FX

196. 1 P.X.
L/A. MCU LIZ BOTTOM FRAME
FIRE TOP FRAME LIGHTING CUE 4:
 EASE AS CALLAN X's F.G.L.
 HOLD 2/S. AS LIZ IS DRAGGED
 ROUND SOFA TO KITCHEN

197. 5 D CROSS: Windows.
L/A. MIS LIZ/CALLAN Bring her in here./ BOOM D4
PAN DOWN AS CALLAN
PLACES HER ON FLOOR (INT. KITCHEN)
 HOLD CALLAN L. AND CROSS: How is she?
 CROSS R. AS THEY CALLAN: We were in time.
 KNEEL CROSS: I'm going to get that
bastard.
CALLAN: Get Lonely first.
Go on - get him.
CROSS: What earthly use is he?
CALLAN: She needs a doctor, doesn't
she? She's just been gassed.
 And drugged as well by the look of it.
 What you going to do? Take her to St.
 George's Hospital and tell them the whole
 story? Go on, get him.

LET CROSS GO AWAY U.S.

(198 on 3H)

(On 197 on 5D)

BOOM D4/C1

198. 3 H
MIS. CROSS C 1
PAN HIM R. TO DOOR

199. 5 D D 4
M.S. LIZ
HOLD AS CALLAN TURNS
HER OVER

200. 1 FX C 1
M. 2/S. LONELY/CROSS
PAN THEM L.

(CAM. 5 to A. SAME SET)

D 4

201. 5 A
M.S. CALLAN L. LIZ R.
SEE LONELY KNEEL INTO
SHOT

CROSS: He didn't want to come.

LONELY: Gawd, Mr. Callan. You
haven't croaked her, have you?

CALLAN: She needs a doctor, Lonely,
a nice, quiet, discreet doctor. You got
any ideas?/

202. 4 R
C.U. LONELY

LONELY: There's the Groper. Only he
don't have his letters any more./

203. 5 A
A/2

CALLAN: He means he was struck off.
The Groper was in the same holiday camp with
Lonely and me.

(204 on 4R)

(On 203 on 5A)

BMS. D4/C1

D 4

LET CROSS AND LONELY
CHANGE PLACES AND LET LIZ
BE LIFTED OUT OF SHOT

LONELY: You didn't half have to
watch him an' all.
He used to be good - but he only does
abortions now.

204. 4 R (AS SHE LEAVES 5'S FRAME) CALLAN: He'll do. Get him./
M.W.S. 3/S. CALLAN L. CROSS
R. LONELY C.

PUSH TO M.2/S. CALLAN/
LONELY

CALLAN: Here, Lonely.

Take her to my place. In my friend's
car.

LONELY: Mr. Callan, I can't.

CALLAN: Lonely -

PAN THEM TO DOOR

LONELY: If a rozzer sees me in that
waggon - he'll say I nicked it. Bound to.

CALLAN: All right. Take her down to
the car and wait for us. Open all the
windows./

205. 1 P X
M.S. LONELY

BOOM C1

PAN HIM R. TO DOOR

FIND CALLAN R. AND
LET LONELY OUT

LONELY: I reckon that Nureyev earns
his money.

206. 3 H (AS HE GOES OUT)
M.S. CROSS

207. 1 P X
MCU CALLAN

CROSS: Now what?/

(208 on 3H)

(On 207 on 1P)

BOOM C1

208. 3 H
A/B
 PAN HIM R. INTO 2/S.
 WITH CALLAN R.
 LET THEM GO OUT AND
 SHUT DOOR

CALLAN: I'll send Lonely for the
 Groper and take Liz to my place. You
 watch Sabovski at the hotel./
 I'll join you there as soon as I can.

CROSS: Right.

CALLAN: Cross!

CALLAN: I said watch and I
 meant watch. Surveillance - and
 that's all.

 STOP TAPE

CAM. 1 to K. CALLAN'S FLAT
 CAM. 5 to E. SABOVSKI'S ROOM

(F.M.: STRIKE TABLE)

209. 2 H
MLS. SABOVSKI
 LET HIM COME F.G. TO DOOR
 PAN R. TO GUN AS HE MOVES
 FOR IT AND THEN L. TO DOOR
 PAN R. AS DOOR PUSHES
 HIM BACK. LET CROSS
 COME IN L.
 PAN DOWN AS SABOVSKI FALLS.

37. INT. SABOVSKI'S ROOM NIGHT.
KNOCK AT DOOR

SABOVSKI: Yes?

CROSS: Room service, sir.

SABOVSKI: Yes?

CROSS: Telegram for you, sir, From
 Switzerland.

SABOVSKI: One moment.

210. 5 E (AS CROSS KNOCKS HIM DOWN)
C.H. CROSS

CROSS: This will only take a minute,
 old chap.

 STOP TAPE

BOOM B4

(ON TAPE STOP)

CAM. 4 to J. CALLAN'S FLAT

211. 4 J BOOM A5
M.W. 4/S. CALLAN L.
GROPER R. LIZ,
LONELY C. 38. INT. CALLAN'S ROOM NIGHT.

212. 1 K (AS NEEDLE GOES IN)
MCU LONELY
LET HIM TURN TO CAM.
EASE AND PAN HIM R. INTO
2/S. WITH CALLAN R.

LONELY: Mr. Callan -

CALLAN: Yeah?

LONELY: If it's all the same with
you I'd just as soon scarper ... I mean
it's not that I don't like your company,
only there has been violence and -

213. 4 J
C.O/S. 2/S. LONELY L.
CALLAN R.

CALLAN: Yeah. I know. You're on
remand. All right, mate. Off you go./

LONELY: There's the little matter of my
fee, Mr. Callan.

CALLAN: Sorry old son, I was
forgetting.

(214 on 1K)

(On 213 on 4J)

ROOM A5

PAN LONELY R. X CALLAN
SEE LIZ R. CALLAN L.
LONELY C.

HOLD SHOT AS LONELY
EXITS

LONELY: Ta. You know I'm beginning
to think I don't mind heavy lifting after
all.

CALLAN: Get out of here, you sex
maniac.

214. 1 K (AS LONELY LEAVES)
M.S. GROPER

BM. B5 take
over

PAN UP AND R. AS HE
RISES TO CHAIR

PAN HIM R. INTO 2/S.
WITH CALLAN

GROPER: You got her in good time,
love. She isn't going to die. In fact
the gas is the least of her worries.

CALLAN: Drugged, was she?

GROPER: Yes poor cow. Not an addict,
is she?

CALLAN: No. Two gins is a big night
out for this one.

GROPER: Someone gave her a tranquiliser
then turned the gas on, I suppose.
Of course, it isn't any of my business -

CALLAN: That's right.

LET CALLAN X FRAME
AND OUT L.

GROPER: You always were a rude boy. Even
in the Scrubs. I've given her something.
She'll have a splitting headache, but that's
all. She's been lucky.

(215 on 4J)

(On 214 on 1K)

BOOM B5

CALLAN: Like you've no idea.
Do me a favour?

215. 4 J GROPER: Any time, dear./
M.S. CALLAN

CALLAN: Stay with her till I get back.
I shouldn't be all that long. Help
yourself to a drink./

216. 1 K
MCU GROPER

GROPER: Take your time, dear. After
all you're paying./

217. 4 J
A/■
LET HIM GO TO DOOR

218. 1 K
A/B

----- STOP TAPE -----

CAM. 1 to O. SAME SET

CAM. 2 to G. CALLAN'S FLAT

(Coming to T/cine)

T/CINE
16 mm D.H.
COLOUR

S.O.F.

39. EXT. SABOVSKI'S HOTEL. EVENING.

CALLAN DRIVES UP. A SMALL CROWD HAS
COLLECTED OUTSIDE HOTEL. POLICE ARE ON DUTY
AND AN AMBULANCE PULLS OUT. CROSS SEES
CALLAN, GOES OVER TO CAR AND GETS IN.

CROSS: .. Better keep moving.

CALLAN: .. Where's Sabovski?

CROSS: .. In that white thing.. He must
have jumped out of his room window.

(End of T/cine)

219. 1 0
L/A M.S. GROPER

BOOM A5

PAN HIM L. SEE SOFA
SEE LIZ BOTTOM L.

40. INT. CALLAN'S FLAT NIGHT.

LIZ: .. What - ?

GROPER: .. There, there, dear,
lie still.

They usually say where am I?... As a matter
of fact you're in David Callan's flat. He
asked me to keep an eye on you./

220. 4 J
H/A MCV LIZ

(221 on 1 0)

(On 220 on 4J)

BOOM A5

LIZ: Who are you?

22. 1 O
L/A MCU GROPER GROPER: I'm a doctor. No, that's
bending the truth just a teeny bit.
I was a doctor. Head aching dear?

LIZ: Yes.

GROPER: That's all right, then.
PAN HIM R. TO F/P. You were drugged you see.

222. 4 J
A/B Don't you remember?

LIZ: No. This man tried to
223. 1 O
L/A MCU GROPER strangle me./

PAN HIM L. GROPER: What a naughty man he was.
And then he gave you a tranquiliser and
turned the gas on. Oh we do suffer for
love, don't we dear?

224. 4 J (AS DOOR OPENS)
M.L. 2/S. CALLAN/CROSS

BOOM B5

PAN THEM INTO 3/S. WITH
GROPER R.

Relax dear, Lover man's back.

(CAM. 1 to K. SAME SET)

Twenty-five quid, dear.

CALLAN: He'll pay you.

GROPER: Such a sweet boy.

(225 on 1K)

(On 224 on 4J)

BOOM B5

CALLAN: I wouldn't bank on it. He happens to be lover man.

225. 1 K (AS CROSS PAYS MONEY)
L/A 2/S. CALLAN L./GROPER R.

LET GROPER WALK FWD.
AND THEN PAN HIM L.
AND HOLD IN MCU AT DOOR.

LET HIM GO OUT AND
CALLAN COME IN R. AND
CLOSE DOOR.

GROPER: Well, keep her rested and warm...
and in a couple of days she'll be as good
as new, God knows the competition is BM. A5
fierce enough without that. Well - TAKES OVER
Cheerie-bye.

CALLAN: Toodle-oo.

225A. 4 J (AS CALLAN LOCKS DOOR)
H.H/A O/S. 2/S. CROSS R.
LIZ L.

BOOM B5

CROSS: We know about Sabovski.

225. 2 G
H/A 3/S. CROSS R. CALLAN L.
LIZ CENTRE

LIZ: He tried to kill me.

CALLAN: And you tried to kill him.

CROSS: She had every right to -

CALLAN: She has no rights at all.
None of us have.

LIZ: What will happen to him?

CROSS: Nothing. He's dead....
Suicide. He jumped out of the window.

(227 on 1K)

(On 226 on 2G)

BOOM B5

CALLAN: James. You saw him?

EASE AS CALLAN AND CROSS
COME FWD.

CROSS: Yes.

HOLD M.2/S.

227. 1 K (AS CALLAN PUSHES CROSS)
H/A O/S 2/S.
CROSS R. CALLAN L.
HOLD AS CROSS LEANS FWD.

228. 2 G (AS CALLAN TWISTS HIS ARM)
L/A M.2/S. CALLAN AND CROSS
PAN DOWN WITH CROSS AS HIS
HEAD HITS TABLE
PAN UP TO 2/S. WITH CROSS
AND THEN R. WITH CROSS TO
CHAIR

CALLAN: Give it to me. Give it
to me. Go on. I suppose he asked you
to hold Liz's gun before he jumped?

229. 4 J
L/A C.U. CALLAN

CROSS: You bastard. Did you have to
do that in front of her?/

CALLAN: Oh very touching. Are you
really trying to tell me you car about her?

LIZ: Of course he -

230. 1 K
MCU CROSS

CALLAN: Tell her what you were doing
this morning./ Go on - tell her.

231. 2 G (AS CROSS LOOKS AWAY)
L/A C.U. CALLAN L. LIZ R.

(232 on 1K)

(On 231 on 2G)

BOOM B5

232. 1 K CALLAN: He was in the boozier, darling.
C.U. CROSS Knocking back Scotch. That's how much
he cares./

233. 4 J CROSS: You're twisting the whole
A/B thing./

234. 2 G CALLAN: Am I? Am I really? You were
MCU LIZ only worried about one thing - and that was
your job. If Hunter found out - you were
finished, and you knew it. So you did
nothing./

EM. A5

LIZ: James -

EM. B5

235. 4 J CALLAN: Go on, then, James./
A/B Tell her I'm a liar. Tell her she
means more to you than your

236. 1 K job./
A/B

237. 2 G CROSS: No answer./
L/A 2/S. CALLAN L. LIZ R.

EM. A5

LET CALLAN GO U.S. TO LIZ CALLAN: And don't think he killed
FIND CROSS R. Kleist for you either .../

238. 4 J
C.U. CALLAN He killed him for himself....
PAN R. TO C.U. LIZ To close the case.

----- STOP TAPE -----

CAM. 2 to L. SHOOTING RANGE
CAM. 3 to E. "
CAM. 4 to R. "

(239 on 2L)

239. 2 L BOOM D5
MCU REVOLVER IN CALLAN'S
PAN DOWN HANDS 41. INT. SHOOTING RANGE. DAY ON CUE: BUZ
WITH IT
240. 4 R
L/A 2/S. CALLAN L. JUDD R.
LET JUDD COME f.g. AND
THEN BACK TO CALLAN
HOLD CALLAN L.
PAN R. WITH JUDD AND HOLD
DOOR SEE HUNTER
LET JUDD OUT R.
241. 2 L BOOM C6
L/A M.2/S. HUNTER R.
JUDD L. HUNTER: A neat little toy. One
PAN HUNTER L. X JUDD of yours?
FIND 3/S. JUDD R. BOOM D5
HUNTER L. CALLAN C.
CALLAN: No sir. Bit too small
for me. Judd here was just showing
the mechanism to me, sir.
HUNTER: Hasn't been fired for
some time, I fancy?
242. 3 E CALLAN: That's right./
M.2/S. HUNTER L.
CALLAN R. HUNTER: Wind it in, Judd
243. 2 L please./
L/A 3/S. JUDD L.
HUNTER C. CALLAN R. BOOM C6
244. 3 E JUDD: Three bulls./
C.U. HUNTER

(245 on 2L)

(On 244 on 3E)

BOOM C6

245. 2 L HUNTER: Small - but quite effective
A/B - in the right hands./ FX. DOOR
PAN HUNTER L. AND THEN R.
LET HIM OUT R. AND
HOLD CALLAN AND JUDD HUNTER: Finish your practice, then come
and have a chat with me. Cross is joining.
246. 4 R us./
M.S. HUNTER
LET HIM OUT AND SEE
DOOR SHUT

247. 2 L (AS HUNTER LEAVES) BOOM D5
C.U. CALLAN
AS HE MOVES PAN TO JUDD: He knows, Mr. Callan.
C.U. JUDD
CALLAN: Yeah - he knows all right.
Now just pray he doesn't know officially.

----- STOP TAPE -----

CAM. 1 to G. HUNTER'S OFFICE
CAM. 2 to B. HUNTER'S OFFICE
CAM. 3 to B. LIZ'S OFFICE
CAM. 4 to B. LIZ'S OFFICE
CAM. 5 to F. HUNTER'S OFFICE

248. 1 G SLUNG MIC.
M.H/A. C.U. HUNTER 42. INT. HUNTER'S OFFICE DAY SFX: LIGHT
TRAFFIC

HUNTER: Your antics throughout
were disgraceful. After I had specifically
249. 2 B told you to leave Sabovski alone./ BOOM B2
L/A. C.U. CROSS TAKES OVER

CROSS: You won't say that he was
250. 1 G Kleist, sir?/
A/B

(251 on 2B)

(On 250 on 1G)

BOOM B2

SFX. CONT.

251. 2 B
L/A 2/S. CALLAN L.
CROSS R. HUNTER: How can I prove it now?
 After his suicide? I said we'll leave it.
 No further action. You're lucky, the
 pair of you./

CROSS: Thank you, sir.

252. 1 G
MCU HUNTER HUNTER: No. Don't thank me./
 The Poles are off my back and the
 Israelis owe us a favour. That's the
 only reason I don't have your hide.

253. 2 B
L/A M.2/S. CROSS L.
CALLAN R. That's all./
 Oh no - not you Callan.
 You stay.
 (CAM. 1 to C. SAME SET)

Sit down.

254. 3 B (AS HE OPENS DOOR)
MCU CROSS SFX. CUT
ON CUE: BOOM A2
PAN DOWN TO MCU LIZ 43. INT. LIZ'S OFFICE DAY

CROSS: Hullo, Liz.

255. 4 B (SHE DOESN'T ANSWER)
L/A MCU CROSS

256. 3 B Feeling better?/
MCU LIZ

257. 4 B (SHE STILL DOESN'T ANSWER)
A/B

PAN HIM L. TO DOOR

258. 1 C BOOM B2
L/A M/S HUNTER SFX. TRAFF
PAN HIM R. X CALLAN 44. INT. HUNTER'S OFFICE DAY.
HOLD L/A 2/S. CALLAN L.
HUNTER R.
PAN DOWN AS HUNTER SITS HUNTER: You handled this very well. No
AND TIGHTEN TO M.S. HUNTER fuss, no mess, no leaks. I'm grateful.

(On 258 on 1C)

BOOM B2

SFX. CONT.

CALLAN: Thank you, sir.

HUNTER: And you put the gun back.
What it is to have a tidy mind. I
haven't spoken to Liz, yet... To be
honest, I'd like to keep her on, but if
she and Cross.../

259. 2 B
MCU CALLAN

(CAM. 1 to G. SAME SET)

CALLAN: That's over sir.

HUNTER: You're sure?

CALLAN: Yes sir. I finished it myself.
Last night./

260. 1 G
MCU HUNTER

HUNTER: May I ask how?/

261. 2 B
A/B

CALLAN: I humiliated him - in front
of her./

262. 1 G
A/B

HUNTER: What a loveable little band
we are, to be sure.../ I hope you didn't
hurt him too much.

263. 2 B
A/B

CALLAN: No. She'd just love him more
if I did.

HUNTER: I said he loved his job more
than her ... She'd forgive anything but
that./

264. 1 G
C.U. HUNTER

(265 on 2B)

(On 264 on 1G)

BOOM B2

SFX. CONT.

265. 2 B HUNTER: How very perceptive.
C.U. CALLAN D'you know - I think it'll work?/

CALLAN: It's got to sir. We need
them both.

266. 1 G HUNTER: We do indeed, I agree./
BCU HUNTER

But even so, Cross has still a lot
to learn. Keep an eye on him for me,
267. 2 B would you?/
BCU CALLAN

CALLAN: Oh yes, I'll keep an eye on
him for you. Who've you picked to keep
268. 1 G an eye on me?/
A/B

269. 5 F (UNDER 1's CABLE) GRAMS: GIRL
L/S. CALLAN AND HUNTER IN THE DARK
ARCH L. FRAME F.G.

270. MIX
3
WALL CAPTION

(COMING TO CAPTION SCANNER)

SUPER SCANNER
CLOSING CAPTIONS.

GRAMS: END MUSIC
"GIRL IN THE DARK"

1. Callan
EDWARD WOODWARD
2. Hunter
WILLIAM SQUIRE
3. Cross
PATRICK MOWER
4. Lonely
RUSSELL HUNTER
5. Liz, Hunter's Secretary
LISA LANGDON
6. Judd
HARRY TOWB
6. Sabovski
JOSEPH FURST
Berman
MARNE MAITLAND
7. The Groper
GRAHAM CROWDEN
Arnold
GEORGE INNES
8. Archivist
MICHAEL HALL
Replacement Secretary
BILLIE HAMMERBERG
Hotel Clerk
LEWIS WILSON
9. Story Editor
GEORGE MARKSTEIN
10. Designed by
STAN WOODWARD
11. Producer
REGINALD COLLIN
12. Directed by
MIKE VARDY

FADE TO BLACK

FADE UP
NETWORK SLIDE

FADE SOUND AND VISION